



INSTITUTIONEN FÖR SPRÅK OCH LITTERATURER JAPANSKA

A WHOLE NEW WORLD OF TRANSLATION

A comparison of the dubbed and subtitled songs in
the Japanese edition of Disney's *Aladdin*

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Abstract

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Disney works and their original soundtracks are extremely popular in Japan. This study examines the differences between the subtitled and the dubbed songs featured in Disney's *Aladdin* from 1992. The field of Audiovisual Translation, which subtitling and dubbing are a part of, has not been researched enough. Hence, more studies of the unique differences and challenges of these translation forms are necessary. This thesis seeks to answer the question of whether the different limitations in dubbing and subtitling produce differences in the resulting translations, or if there are any differences between the source text and the translations that are specific to the Japanese language or Japanese translation. In order to do this, the songs were analyzed through a quantification of characters and syllables, and discussed in detail through the extraction of examples. The quantitative results showed that the dubbing was considerably shorter than the subtitles in character count, and nearly identical to the English lyrics in syllable count, in order to match rhythm and musical notes. The subtitles contained mostly literal translations and favored foreignization in the translation of cultural elements. The dubbing tended to omit most culture-specific items and was more liberal in its translation, often neglecting the original syntactic structure in the English version in favor of semantic interpretation, with phrasing suitable to the lyrical nature of the translation.

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1. Introduction

During the fall of 2014 and the spring of 2015, both of which I spent as an exchange student in Japan, the Disney movie *Frozen* (released in Japan in March, 2014), along with its soundtrack and related goods, enjoyed immense popularity. During this time, the soundtrack of the movie was played on the radio and the songs were popular at karaoke. The theme park Tokyo DisneySea announced plans for the construction of a new *Frozen* attraction, and *Frozen*-related products of all sorts were sold to both children and adults. Although *Frozen* has been more successful than any other Disney movie in Japan, Disney works and related products are very popular in general among the Japanese population. The widespread karaoke tradition can also be assumed to contribute to keeping the songs alive outside of the movie format, long after their release.

During my stay in Japan I took several courses in translation and interpreting, which introduced me to the theories, challenges, and demands of different forms of translation and media. One of these courses gave me the opportunity to consider the unique challenges of song translation as it presents itself in the form of dubbing and subtitling - two translation forms commonly included in the term Audiovisual Translation. These are unique with regard to the retention of features from the original version in the translated work. While translations as we traditionally picture them are complete on their own with no evident remains of the original text, dubbing and subtitling co-occur with several elements retained from the original work, among which are original languages and voices, as well as images and signs. My curiosity about how these limitations affect dubbing and subtitling was what finally led me to choose this as the topic of my Bachelor's thesis in Japanese.

As my preferred material I have chosen to look at the animated Disney movie *Aladdin*, and the dubbed and subtitled songs that appear in the Japanese edition. Given that the songs featured in *Aladdin* contain many interesting aspects that might pose a challenge to the translator, such as diverse cultural references, accents, and prominent cinematic cues to go with the songs, it seemed a meaningful subject of study. The analysis will consist of a comparison between the dubbed and subtitled translations of the songs in the movie.

1.1 Background

Subtitling and dubbing are included in the sub-category of Translation Studies called Audiovisual Translation (henceforth AVT), which is also known as “screen translation” or “multimedia translation”, and includes translation forms such as subtitling, dubbing, voice-over, and interpreting. It differs from traditional forms of translation in that elements from the original are left intact in the translated version to various degrees. In the case of subtitling, the audience does not rely solely on the text to understand the material, but also on the original language, tone of voice, and images displayed on the screen. In dubbing, the original soundtrack is substituted for a translated version, while images are typically unmodified.

The complexity of subtitle translation primarily involves space and time constrictions. Japanese subtitles are generally limited to 3-4 characters per second, with approximately 10 characters per line, and up to 2 lines at a time. The major constraint in dubbing lies in the

necessity to adjust the speech to the mouth movement of the speaker, which is originally made for the source language. This can create difficulties when dubbing is applied if the target language does not contain sounds that match the mouth movements in the movie. Chaume (2004: 44) has previously found that the sounds that produce the most perceptible mouth movements, and are therefore most important to follow in the dubbed translation, are open vowels, bilabials, and labio-dentals. Vowels are particularly perceptible in song dubbing due to their resonant qualities being exaggerated.

Upon closer examination of the field, a reasonable amount of previous research seemed to be available on dubbing and subtitling as separate translation forms or as part of AVT, while not quite as much could be found on the comparison of the two. Yanase Miki (2013) compares the subtitling and dubbing in 8 different works through a quantification of characters and syllables and by contrasting the translation of conversational speech with that of musical pieces.

Fukaya Teruhiko (2010) has also made a comparison between Japanese subtitling and dubbing, which examines the animated movie *My Neighbor Totoro* through a qualitative analysis and the use of many examples. Fujinami Fumiko's *Hon'yakukōi to Ibunka-komyunikēshon* ('The Translational Action and Intercultural Communication') from 2007 (115-134) also deals with the constrictions and differences in Japanese dubbing and subtitling through a qualitative analysis. Nalja Al Owais' master thesis from 2011 contains a rather extensive analysis of the Arabic subtitling and dubbing of the movie *Troy*, with a focus on linguistic and cultural elements. For this thesis, a combination of Yanase's approach with character and syllable quantification in combination with a qualitative analysis was deemed most suitable.

A comparative perspective on the song translations and their strategies concerning cultural aspects will be favored over an in-depth examination of dubbing or subtitling. The comparative analysis was chosen for its potential to demonstrate where the two translation forms stand in relation to each other, how the medium affects the translation strategies used, and how they might differ linguistically.

1.2 Problem, Aim, and Research Questions

Comparison between dubbed and subtitled songs, and on how dubbed songs adapt to fit musical notes in translation from English to Japanese, is an area still largely unexplored. This study will endeavor to expand and add to the existing body of work in this field.

The aim of this thesis is to compare the Japanese dubbed and subtitled versions of the songs featured in Disney's *Aladdin*, in order to explore how they differ, what challenges and strategies these particular translation forms deal with, and whether any of these are specific to the Japanese language.

Hence, the relevant research questions in this thesis will be the following:

- Do the different limitations in Japanese dubbing and subtitling produce differences in the resulting translations? If so, what are they and can any patterns be discerned?
- Are there any differences between the source text and the translations that are specific to the Japanese language and/or Japanese translation? If so, what are they and what are the reasons for these?

1.3 Typography and Romanization

In this thesis, the modified Hepburn system will be used for transcription of Japanese, in order to simplify the reading process for those who do not have full knowledge of the Japanese writing system.

Japanese names will be written according to Japanese naming conventions, with surnames first, followed by the given name.

In the tables found in the appendix, slashes (/) are used to indicate that no translation has been made, while ditto marks (“”) are used to indicate a repetition of the preceding translation.

2. Theory

Finding a theoretical framework useful for a comparison of subtitles and dubbing has been the most difficult part of this thesis. Due to the many different factors present when analyzing AVT, it was difficult to find a theoretical framework that did not focus too heavily on one translation while neglecting the particularities of the other. Diaz-Cintas (2004) has also previously pointed out that the field of AVT needs more substantial work in order to develop in this area. As this analysis will also take the additional musical aspect into consideration, several different approaches to the study of AVT had to be considered before a simple quantification of characters and syllables could be settled upon as the most useful method for the purposes of this paper.

A quantitative approach was deemed necessary in order to allow for generalizations to be made and to reveal tendencies in the translations. The quantification process was based upon the constrictions particular to subtitling and dubbing; the main difficulty in subtitling being constrictions in the number of letters/characters used, with the corresponding constraint for song dubbing being the requirement to adjust the translation to mouth movement and rhythm. Therefore, a quantification of characters was believed to be important when considering the subtitle translation, while a quantification of syllables was believed to help shed light upon the limitations of dubbing.

Yanase's (2013) letter/character and syllable quantification has been used as a reference for the analysis method applied in this study, due to its potentiality to highlight the differences of the two translation forms according to their principal limitations. The analysis of culture-specific items in Nalja Al Owais' Master thesis from 2011 will be included in the discussion of the quantification results, due to their relevance to the contents of the work to be analyzed. However, Fujinami's (2007) and Fukaya's (2010) qualitative approach with illustrative examples and in-depth analysis will serve as the main axis of the discussion.

2.1 General Translation Theory

The discussion finds Vermeer's Skopos Theory from 1978 at its center. The theory has in the field of Translation Studies firmly established the idea that translation is affected not only by linguistic equivalence but by the purpose, the *skopos*, of the translation, which is influenced by the translators themselves, along with the culture of the target language, commission, target audience, and other factors.

Venuti's theory on foreignization and domestication from 1995 will become relevant in the discussion of Culture-Specific Items (henceforth CSI) where Pedersen's (2011) categorization of strategies in the translation of CSI will be used as a reference. Pedersen divides these strategies into 6 different types, specifically omission, substitution, generalization, direct translation, specification, and retention.

The concept of CSI has no clear definition due to the fact that CSI in the source text exist only in relation to the target language, when no linguistic equivalent expressing a similar cultural concept can be found (Aixela 1997: 59). Here, Venuti's theory is significant since it deals

with the translator's decision of whether to keep foreign cultural elements (foreignization) or to omit or adapt these references to the target culture (domestication), and can be considered to be an extension of Vermeer's Skopos Theory, explaining the transcultural aspect of it in further detail.

2.2 Theory Relevant to Audiovisual Translation

The most relevant theory in the analysis of dubbing is Istvan Fodor's constraint-based approach to dubbing from 1976, which first specified the different synchrony types in dubbing. These are: phonetic synchrony, character synchrony, and content synchrony. The analysis in this paper will chiefly focus on phonetic and content synchrony, as character synchrony deals mostly with the performance of voice actors in the application of dubbing.

Hatim and Mason (1997, as cited in Fujinami 2007: 117-118) categorize the constraints of subtitling into 4 different types. These include the change from sound to text, physical constraints, text reduction, and the need to match the subtitles to the images on the screen. This categorization will be used as a reference for the discussion of subtitling.

3. Analysis

3.1 Material

The primary material has been extracted from the animated movie *Aladdin*, created by Disney and first released in 1992, with a later release date for Japan in 1993. The story of the work in question is roughly based on the Arabic folktale of *Aladdin and the Magic Lamp* recorded in *One Thousand and One Nights* (also known as *Arabian Nights*), in Japanese known as 千夜一夜物語 (“Senya Ichiya Monogatari”) or アラビアンナイト (“Arabian Naito”).

The Arabic theme is but one of the aspects that make *Aladdin* interesting for this paper, which will analyze the musical pieces in the movie, all of which have been assembled in the appendix to this thesis. The appendix contains the full English, dubbed, and subtitled lyrics. It also includes quantification tables for the letter/character and syllable quantification, as well as quantification of morae for reference. The original English lyrics have along with the Japanese subtitled and dubbed lyrics been arranged into tables in chronological order. The lyrics from the different versions have further been divided into passages according to rhythm and correspondence in translation to allow for a better overview.

The English lyrics have been obtained through the internet, but have subsequently been matched with the original soundtrack to ensure their accuracy. The Japanese subtitles have been copied directly from the subtitles of the *Aladdin* DVD. The Japanese dubbed lyrics have been taken from the internet, and have further been matched with the dubbed musical pieces to ensure their accuracy. Although this does not create any inconsistencies in the case with the English lyrics, the Japanese lyrics are more difficult to judge, since the conversion of hiragana into Chinese characters may be inconsistent. This does not cause any problems in syllable quantification, but may lead to a slightly increased character count in the character quantification. A few alterations in the English and dubbed lyrics have been made by the author of this thesis, but nothing that affects the lyrics as they are sung in the movie.

The songs that will be considered in the analysis are, in order:

- *Arabian Nights* (アラビアン・ナイト, *Arabian Naito*)
- *One Jump Ahead* (一足お先に, *Hitoashi Osaki ni*)
- *One Jump Ahead (Reprise)* (一足お先に I I, *Hitoashi Osaki ni II*)
- *Friend Like Me* (フレンド・ライク・ミー, *Furendo Raiku Mī*)
- *Prince Ali* (アリ王子のお通り, *Ariōji no Otōri*)
- *A Whole New World* (ホール・ニュー・ワールド, *Hōru Nyū Wārudo*)
- *Prince Ali (Reprise)* (アバヨ王子様, *Abayo Ōji-sama*)
- *Happy End in Agrabah* (幸せな都、アグラバー, *Shiawasena Toshi, Agurabā*)

3.2 Method and Procedure

The analysis will begin with a quantification of characters and syllables. First, a quantification of letters/characters and syllables in the original English version and the Japanese translations will be made. The results will further be analyzed through the extraction of examples in the discussion to explore the causes for the quantification results. The discussion will present a more in-depth analysis of which strategies have been used and why. Approaches to chorus translation, linguistic expressions of character traits, alternatives in translation of simultaneously occurring lyrics, and the translation of culture-specific elements will be examined through a linguistic and a translational perspective.

A few points must be noted in the quantification process, however.

- Due to the space constrictions in subtitles making every symbol that takes up space on the screen important, all punctuation and symbols will be included in the character quantification of the subtitled translation. Some exceptions will be made. Since apostrophes can change the meaning of a word in English they will be included. All hyphens found within a word will also be counted.
- Since the English original lyrics as well as the Japanese dubbed lyrics are inconsistent in their use of punctuation and, unlike subtitles, are primarily sung, all punctuation and symbols will be excluded in the character quantification in these versions.
- In the character quantification of the dubbing, written lyrics will be used as a basis for quantification. This will create some inconsistencies with regard to character count however, since some words are not converted into Chinese characters despite the characters in question being in common use. The consequence of such words being left in hiragana form may be an increased character count.
- In the syllable quantification, diphthongs are a problematic area. While the vowels are sometimes combined in one syllable in spoken Japanese, they are also occasionally pronounced distinctively as two syllables. In this thesis, most diphthongs will be counted as one syllable, while a few are counted as two. This is based on the judgement of the author, and might therefore result in some inconsistencies in the syllable quantification.
- In the case of Chinese characters with several readings, one reading will be chosen and then consistently applied in each case. The only example of a case like this is 剣, which can be read as either けん (“ken”) or つるぎ (“tsurugi”), but in this case けん will be the reading used in the quantification.

4. Results

4.1 Quantification of Letters and Characters

Song Title	English	Subtitles	Dubbing
Arabian Nights	414	242	139
One Jump Ahead	931	510	360
One Jump Ahead (Reprise)	114	78	39
Friend Like Me	1303	688	485
Prince Ali	1534	640	491
A Whole New World	887	439	249
Prince Ali (Reprise)	449	239	186
A Whole New World (Reprise)	52	19	11
Total	5684	2855	1960

The English version contains 5684 letters, a number measured mainly for reference. An inter-language comparison cannot be considered useful in this case due to the different writing systems and phonological structures of the two languages. A comparison of the result in the letter quantification with the number in the syllable quantification of the English version shows a rather large discrepancy of 3892 (see 4.2 Quantification of Syllables). The Japanese character quantification of the dubbing and the subtitles, on the other hand, shows that the total number of syllables corresponds relatively well with the number of characters in the two translations, with a difference of 262 in the subtitles and 166 in the dubbing (see 4.2 Quantification of Syllables), demonstrating the syllabic structure of the Japanese writing system. Hence, the different writing systems of the languages render a comparison of letter and character count irrelevant to this analysis.

The character quantification in the Japanese versions shows that the subtitles contain 2855 characters while the dubbing only has 1960 – significantly less than the corresponding number in the subtitles.

4.2 Quantification of Syllables

Song Title	English	Subtitles	Dubbing
Arabian Nights	134	208	133
One Jump Ahead	292	441	311
One Jump Ahead (Reprise)	31	64	36
Friend Like Me	406	637	410

Prince Ali	487	601	480
A Whole New World	273	413	243
Prince Ali (Reprise)	153	209	169
A Whole New World (Reprise)	16	20	12
Total	1792	2593	1794

The syllable quantification shows that the subtitles are longer than both the English lyrics and the Japanese dubbed lyrics with 2593 syllables in total. The English version has 1792 syllables, while the dubbed Japanese version contains 1794, demonstrating a clear correlation between the two results. The largest discrepancy between the results of the syllable quantifications in the English and the dubbed lyrics can be found in *A Whole New World*, where the number of syllables in the Japanese version and the English version differ with 30 syllables.

5. Discussion

A striking pattern that immediately becomes apparent at an examination of the results is the fact that the subtitled version is, without exception, longer than the dubbed version with regard to character count as well as syllable count. The subtitled lyrics are occasionally nearly twice the length of the dubbed lyrics. The dubbed version is, however, nearly identical to the English lyrics in terms of syllable count, where the two only differ by 2 syllables overall. The syllable count in the separate songs do differ slightly and the dubbed translations can be both longer and shorter than the English lyrics, but the syllable count of the dubbed lyrics is nonetheless very close to the original.

The number of syllables in the subtitles, on the other hand, are always longer than both the English and the dubbed lyrics. Here, it is important to keep in mind that this thesis only deals with the translation of musical pieces in the movie, and does not include any conversational speech outside of what is included in the songs. Yanase (2013) has previously shown that the translation in the dubbing tends to exceed the subtitles in syllable count at a ratio of about 6:4 in conversational speech, while this gap is smaller or even surpassed by the subtitles in song translation. However, whereas Yanase's analysis showed that the syllable count in dubbed song lyrics was quite similar to that of the subtitles, this thesis found that the number of syllables and characters was significantly lower in the dubbed versions compared to the number in the subtitled versions of the songs.

There might be several reasons for the shorter translations in dubbed song lyrics. It is reasonable to assume that the cause is mainly musical elements such as rhythm and melody, which limit the possibilities to reduce or add syllables even though mouth movement might permit it. When dubbing conversational speech, the main limitation that needs to be considered is mouth movement, principally open vowels, bilabials, and labio-dentals (Chaume 2004: 44), while more constrictions are added to the process in the case of song dubbing, where dubbing must follow both mouth movement and rhythm. It is also highly probable that adherence to mouth movement becomes even more important when dubbing lyrics due to the often drawn out vowels in songs, making any deviation from the original phoneme more perceptible to the audience.

The results of the character quantification are contrary to what Yanase has shown to be the principal pattern in subtitle translation when dealing with conversational speech. Since the main challenge in subtitling is the limitation in the amount of characters that the audience can process per second, a lower character count would be expected in the subtitles. Instead, the result shows that the lyrics in the dubbing are significantly shorter than those in the subtitles in this case as well. This is once again likely to be due to the tendency of words to be more drawn out in songs. Although space constrictions still apply, the time to read the subtitles is prolonged and therefore allows for longer subtitles, and for what is arguably a more literal translation.

In order to demonstrate these differences clearly, I will present and discuss a few examples where the translation has produced very different results in the dubbed and subtitled versions.

5.1 Approaches to Chorus Translation

Arabian Nights		
English	Subtitles	Dubbing
Arabian nights,	アラビアン・ナイト… Arabian naito…	アラビアン・ナイト Arabian naito
like Arabian days	アラビア時代のごとく… Arabiajidai no gotoku…	アラビアン・ナイト Arabian naito
More often than not	※てっとり早い方法が… ※Tettoribayai hōhō ga…	不可思議な Fukashigina
Are hotter than hot in a lot of good ways	※時には極めて熱くなる。 ※Toki ni wa kiwamete atsuku naru	しゃく熱の夢模様 Shakunetsu no yumemoyō

Arabian nights,	アラビアン・ナイト Arabian naito	アラビアン・ナイト Arabian naito
neath Arabian moons	アラビアの月の下… Arabia no tsuki no shita…	月明かりに Tsukiakari ni
A fool off his guard	あの砂丘のあたりでは Ano sakyū no atari de wa	魂も Tamashii mo
Could fall and fall hard	油断する愚か者は… Yudansuru orokamono wa…	溶けそうな Tokesōna
Out there on the dunes	ひどい目に会うことだろう。 Hidoi me ni au koto darō.	物語 Monogatari

In this example of the chorus passages found in *Arabian Nights*, we can see that the dubbing is shorter than the subtitles in both character and syllable count, which is consistent with the quantification results. The subtitles follow the original quite closely, but it becomes evident that this kind of literal translation would not fit the rhythm of the music which the dubbing has to match. The dubbing has handled this by changing the last three lines completely, and settling for a passage that is semantically different, but has a poetic quality that matches the enigmatic mood and the setting of the song, which mostly focuses on the scenery of a vast desert and a man riding a camel.

The main part of the chorus consists of the first two lines in each section that start with “Arabian nights”. In both versions, the line “Arabian nights” has been retained, but in katakana form. This is most likely to preserve the reference to *One Thousand and One Nights*,

which as previously stated is also known as *Arabian Naito* in Japan, and the use of English phrases in an otherwise Japanese song is a feature common in Japanese pop music.

The second line has been translated faithfully in the subtitles, while the rhythm constrictions have forced the dubbing to find a different way to deal with this passage. The solution chosen has been to repeat “Arabian nights” again. Although “Arabian days” has the same amount of syllables, it does not evoke quite the same ambiguous connotations in Japanese as in English, and will perhaps not be recognized by the Japanese audience quite as easily as “Arabian nights”. It might be assumed that the fact that it is part of a chorus allows a repetition of the previous line, serving to make the chorus readily singable and easy to remember.

The second section begins with “Arabian nights”, but is followed by “neath Arabian moons”, a line that once again sees a literal translation in the subtitles, while the dubbing has been forced to find a different solution. In this case, the first line has been used to harmonize with the rest of the passage, creating a coherent translation despite the omission of “Arabian” in “neath Arabian moons”.

A Whole New World		
English	Subtitles	Dubbing
A whole new world	新しい世界… Atarashii sekai…	おおぞら Ōzora
A new fantastic point of view	新しい素晴らしい眺め… Atarashii subarashii nagame…	雲は美しく Kumo wa utsukushiku
No one to tell us no, or where to go	ぼくらを制止したり、指図したり… Bokura o seishishitari, sashizushitari…	誰も僕ら 引きとめ Daremo bokura hikitome
Or say we're only dreaming	ただの夢だと言う人は誰もいない。 Tada no yume da to iu hito wa daremo inai.	しばりしない Shibarishinai

A Whole New World contains several different approaches to chorus translation. Instead of adhering to one translation throughout the song, which might be expected considering repetition, both musical and lyrical, is one of the characteristic features of a chorus. The subtitles translate the first chorus faithfully, but are more economical in their phrasing of the last two lines, expressing “no one to tell us” and “or say” in a single line. The dubbing has ignored “A whole new world” in the first part, and instead changed the meaning into “Ōzora” which, together with the second line “Kumo wa utsukushiku”, fits the setting with Aladdin and Jasmine passing through the clouds in their flight on the magic carpet. After that, the

dubbing returns to a translation syntactically different but semantically similar to the English version.

A whole new world	－新しい世界… － Atarashii sekai…	A Whole New World
(Don't you dare close your eyes)	－目を閉じないで… － Me o tojinaide…	目を開いて Me o hiraite
A hundred thousand things to see	－いろんなものがたくさん見える… － Ironna mono ga takusan mieru…	初めての世界 Hajimete no sekai
(Hold your breath it gets better)	－息を止めて、その方がいいよ… － Iki o tomete, sono hō ga ii yo…	こわがらないで Kowagaranaide

The second approach found in the dubbing shows the line “A whole new world” left intact. The second line has been shortened in both the subtitled and the dubbed versions, with the subtitles transforming it into a simple negative imperative, while the dubbing chooses the shorter affirmative imperative instead. The rest of the passage indicates that the subtitles are closer to a literal translation, while the dubbing provides a quite liberal translation that seemingly puts more emphasis on evoking an atmosphere similar to the one found in the source text rather than being faithful to the original meaning.

A whole new world	－新しい世界… － Atarashii sekai…	すてきな Sutekina
(Every turn a surprise)	－驚きの数々… － Odoroki no kazukazu…	星の海を Hoshi no umi o
With new horizons to pursue	－新しい地平線を追いかけて… － Atarashii chiheisen o oikakete…	新しい世界 Atarashii sekai
(Every moment, red-letter)	すべてが驚きで一杯… Subete ga odoroki de ippai…	どうぞこのまま Dōzo kono mama

Finally, the third approach that the dubbing offers to the translation of this chorus, is a solution that is not quite a literal translation, but instead seems to act as a translation for both “A whole new world” and “With new horizons to pursue”, while the remaining lines are quite dissimilar to the original. The subtitles have chosen a literal translation here as well, perhaps to an awkward extent in the case of “Atarashii chiheisen o oikakete” which calls for a more literal interpretation in Japanese than in English. However in this case, it is likely that the setting with the carpet ride may have been deemed suitable enough to allow this kind of translation.

5.2 Expression of Character Traits

Friend Like Me		
English	Subtitles	Dubbing
You've got some power in your corner now!	あなたは自分の側に力を手に入れた。 Anata wa jibun no gawa no chikara o te ni ireta.	すごいパワー 赤のコーナー Sugoi pawā aka no kōnā
Some heavy ammunition in your camp!	基地にでかい砲弾がある。 Kichi ni dekai bakudan ga aru.	そうさ パンチは爆弾 Sō sa panchi wa bakudan
You got some punch, pizzaz, yahoo and how.	パンチや勢いを持ってる。 Panchi ya ikioi o motteru.	ほーら 見てよ ドカン！ Hōra mite yo dokan!
See, all you gotta do is rub that lamp,	あなたはそのランプをこするだけ… Anata wa sono ranpu o kosuru dake…	ランプちょっとこするだけだよ Ranpu o chotto kosuru dake da yo
and I'll say:	そしたら、私が… Soshitara, watashi ga…	イエス、サー Iesu, sā
"Mr. Aladdin, sir,	アラジン様… Arajin-sama…	ご主人様 Go-shujin-sama
What will your pleasure be?	何をして差し上げましょうか？ Nani o shite sashiagemashō ka?	ご用はなあに？ Go-yō ha naani?
Let me take your order, jot it down?"	あなたの命令をメモさせてね… Anata no meirei o memosasete ne…	ハイ、ご注文をどうぞ Hai, go-chūmon o dōzo
You ain't never had friend like me	私のような友達なんてどこにもいないよ… Watashi no yōna tomodachi nante doko ni mo inai yo…	お気に召すまま O-ki ni mesu mama

Life is your restaurant	人生はあなたのレストラン Jinsei ha anata no resutoran	夜ごとレストランで Yogoto no resutoran de
and I'm your <u>maitre'd</u>	私はあなたのための食堂従業員 Watashi wa anata no tame no jūgyōin	豪華なメニュー Gōka na menyū
Come on whisper what it is you want;	さあ、願いをささやいて… Sā, onegai o sasayaite…	カモン、ご注文はなんなりどうぞ Kamon, go-chūmon o nannari dōzo
You ain't never had friend like me!	私のような友達なんてどこにもいないよ… Watashi no yōna tomodachi nante doko ni mo inai yo…	あなたのしもべ Anata no shimobe
Yes sir, we pride ourselves on service.	そうさ、サービスが自慢なんだ。 Sō sa, sābisu ga jiman nanda.	イエス、サー、極上最高 サービス Iesu, sā, gokujo saikō sābisu
You're the boss, the king, the shah.	あなたがボス、王様、国王 Anata ga bosu, ō-sama, kokuō	よう！ ザ・ボス！ 大将！ キング！ Yō! Za bosu! Taishō! Kingu!

Friend Like Me includes some interesting examples with regard to polite speech, loanwords, and sentence structure. A quantification of the use of loanwords in this passage shows that the subtitles include a total of 6 loanwords, while the dubbing has no less than 15.

One explanation for this is of course the increased word length that is often associated with katakana, making the subtitles favor a different phrasing. Another contributing factor would be the necessity in the dubbing to express the personality of the genie, who is highly Americanized both in his choice of words and in the setting that goes with the song. The subtitles have limited space, and can rely on the original English lyrics to provide the right character traits to the genie, permitting a more neutral translation. The dubbing on the other hand, does not have this option. Instead, Genie's personality is expressed through an exaggerated use of English loanwords.

Another aspect that stands out in this passage is the different grammatical structures of the two translations. The subtitles consist mainly of full sentences, while the dubbing contains a lot of interjections, isolated words, and short phrases. One might assume that this is allowed because the translation is used within a song, where the poetic aspect along with the images render a full translation unnecessary. This also produces differences in the use of pronouns,

especially personal pronouns, in the two translations. The subtitles in this passage contain a significantly higher number of personal pronouns, especially in the subject position. The subtitles contain 10 personal pronouns, while the dubbing has no more than 1. This is a common and simple way to shorten a translation in the Japanese language. As long as the audience understands who the subject is, Japanese does not require a continued repetition of the agent and, since there are images to further facilitate understanding, pronouns can easily be omitted.

This could also be connected to the different *skopos* (Vermeer: 2012) of the translations, as a written translation will not take the same approach as an oral translation. The longer and more complete sentences in the subtitles may be an effect of the translation being presented in written form, while the language in the dubbing has more of an oral character and therefore is not as compelled to follow language rules.

Both of the Japanese translations call for some kind of polite speech to be used in the restaurant references being made, but have chosen different approaches to the issue. In fact, the subtitles only contain 2 instances of polite speech. These would be the honorific “sama”-suffix attached to Aladdin’s name, as well as the phrase “Nani o shite sashiagemashō ka?”, which contains the more complex humble verb “sashiageru” with a polite “-masu” verb ending.

The dubbing contains 5 such examples, among which are “Go-shujin-sama”, “Go-yō wa naani?”, “Hai, go-chūmon o dōzo”, “O-ki ni mesu mama”, “Go-chūmon wa nannari dōzo”. These contain the honorific prefixes “go-” and “o-”, as well as the honorific verb “mesu”. The word “dōzo” also serves to express politeness. These examples demonstrate economical wording that nonetheless manages to give the impression of politeness, mainly through the use of honorific prefixes. The increased use of polite speech in the dubbing is also an indication that dubbing requires more linguistic cues than subtitles to express character traits, a tendency that was also suggested by the increased use of loanwords. This is consistent with Fujinami’s (2007: 127) claim that subtitles tend to avoid polite speech or longer forms due to time and space constrictions.

5.3 Simultaneously Occurring Lyrics

Prince Ali		
English	Subtitles	Dubbing
Prince Ali - handsome as he - Ali Ababwa	アリ王子はハンサムだよ Ariōji wa hansamu da yo	王子様はとってもハンサム Ōji-sama wa tottemo hansamu
That physique! How can I speak?	体格はどう言えばいいか な？ Taikaku wa dō ieba ii ka na?	男らしさも Otokorashisa mo

Weak at the knee...	※膝は弱いね。 ※Hiza wa yowai ne.	ピカいち Pikaichi
We'll get on out in that square	さあ、広場に出て行って… Sā, hiroba ni dete itte…	ひと目だけでも Hitome dake demo
Adjust your veil and prepare	ベールの位置を調整して… Bēru no ichi o chōseishite…	見なくちゃ損だ Minakucha son da
To gawk and grovel and stare at Prince Ali!	※アリ王子をじっと 見つめるんだ。 ※Ariōji o jitto mitsumerunda.	さあ！ 今すぐに出ておいで Sā! Ima sugu ni dete oide

There's no question this Ali's alluring-	/	ひとめ見たらほれぼれ Hitome mitara horebore
Never ordinary never boring-	/	誰もがみなワクワク Daremo ga mina wakuwaku
Everything about the man just plain impresses...	/	ハートはもうドキドキだわ Hāto ha mō dokidoki da wa
He's a winner- He's a wiz- a wonder!	/	女の子はソワソワ Onna no ko wa sowasowa
He's about to pull my heart asunder,	/	腰が抜けてフラフラ Koshi ga nukete furafura
And I absolutely love the way he dresses!	/	スーパースターのお通りだよ Sūpāsutā no otōri da yo

Prince Ali presents one example where the subtitles cannot provide quite the same experience as the dubbing. In this case the subtitles cannot accommodate different lyrics being performed simultaneously, since they face limitations with regard to both space and structure, preventing a full translation of both passages. Only one part has been translated, while the other has been left untranslated. However, even if there were space to fit both translations on the screen at the same time, the result would most likely be confusing and, considering the fast pace of the song, the audience would struggle to read both translations before they disappear to make space for the next passage.

The dubbing has been able to translate both parts to create a result similar to the original. The translation of the second part that was left out in the subtitles is quite striking with its repeated

use of onomatopoeia – a feature common in the Japanese language. Although Japanese lyrics generally lack rhymes due to the absence of heavy syllables in the Japanese language, this example has managed to create an effect equally, if not more, distinctive than the original, with a marked pattern that is consistent throughout the passage. This has been done through a very liberal translation of the original, where the musical effect and the general meaning of the passage as a whole, along with making the lyrics match the images on screen, have been prioritized over a faithful word-for-word translation.

5.4 Culture-Specific Items

Venuti's (1995) foreignization and domestication theory is a central part of any discussion of translation. Subtitles are believed to be more prone to foreignization than dubbing, which substitutes the original soundtrack with its translation, while subtitles are always bound by the original soundtrack to some extent. According to Aixela (1997: 59) there is no clear definition of CSI due to the fact that CSI in the source text exist only in relation to the target language when no equivalent concept can be found, thus leading to complications in the translation process.

The song lyrics found in *Aladdin* contain several examples of CSI, which might give an indication of whether subtitles are more susceptible to foreignization. The examples chosen contain only CSI that can with certainty be judged to be so, and will exclude many proper nouns, especially names of main characters, due to their frequent repetition and the tendency of both translations to retain them in a form close to the original. All CSI have been underlined in the English lyrics.

Arabian Nights		
English	Subtitles	Dubbing
Oh, I come from a land,	私はキャラバンのらくだが Watashi wa kyaraban no rakuda ga	はるか遠くの Haruka tōku no
from a faraway place	行き来する… Ikikisuru…	おいらの国は Oira no kuni wa
Where the <u>caravan camels</u> roam	遠い所からやって来た。 Tōi tokoro kara yatte kita.	砂漠のかなた Sabaku no kanata

In this example, “caravan camels” has been directly translated in the subtitled version, while it has been omitted in the dubbing. Instead, “sabaku no kanata” has been used to conjure a similar image in the minds of the audience, a line that fits well with the desert setting.

One Jump Ahead		
English	Subtitles	Dubbing
One jump ahead of the <u>bread line</u>	配給の列に飛びついて Haikyū no retsu ni tobitsuite	そうさ！どんな時も Sō sa! Donna toki mo

In this case, “bread line” which refers to free bread rations for the poor and is also used as a metaphor for poverty in “to be on the bread line”, has found a relatively close and descriptive translation in the Japanese subtitles with “haikyū no retsu”, while it has been omitted in the dubbing.

Friend Like Me		
English	Subtitles	Dubbing
Well, <u>Ali Baba</u> had them forty thieves,	アリ・ババには40人の盗賊がいた… Ari Baba ni wa 40-nin no kaizoku ga ita…	そう！ アリババには40人もの Sō! Ari Baba ni wa 40-nin mo no
<u>Scheherazade</u> had a thousand tales.	シェヘラザードには千の物語があった… Sheherazādo ni wa sen no monogatari ga atta…	盗賊がいた Kaizoku ga ita

This passage contains references to “Ali Baba” and “Sheherazade”, both of which have been retained in katakana form in the subtitles. The dubbing has managed a literal translation of the first line, while the second has been omitted altogether, mostly likely due to length constrictions.

" <u>Mr.</u> Aladdin, <u>sir</u> ,	アラジン様… Arajin-sama…	ご主人様 Go-shujin-sama
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The English titles “Mr.” and “Sir” have found a somewhat similar term in the subtitles with the honorific suffix “-sama”. The dubbing has been able to omit Aladdin’s name and substituted it with the honorific prefix “go-” together with “shujin” and the honorific suffix “-sama”, all of which are often used in combination to express the meaning of “master”.

You're <u>the boss</u> , <u>the king</u> , <u>the shah</u> .	あなたがボス、王様、国王 Anata ga bosu, ō-sama, kokuō	よう！ ザ・ボス！ 大將！ キング！ Yō! Za bosu! Taishō! Kingu!
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Here, “the boss”, “the king” and “the shah” can all be seen as culture-specific terms. Both translations have retained the first term. The subtitles have omitted “the” while the dubbing has kept it, possibly to emphasize Genie’s Americanized character. “The king” has found an equivalent term in the subtitles with “ō-sama”, while the dubbing has chosen “taishō”, which semantically is closer to “general” but has a syllable count that matches the rhythm. Both translations have omitted the last cultural reference to “the shah”, which was most likely judged to be too unfamiliar to the audience to express in katakana. Instead, with the meaning of the word being similar to that of “king”, the subtitles have chosen to translate it to “kokuō”, while the dubbing has chosen “kingu”, serving to once again reinforce Genie’s character traits.

How 'bout a little more <u>baklava</u> ?	もう少しバクラバはどうです？ Mō sukoshi bakuraba wa dō desu?	お手元に ドゥビドゥバッバー Otemoto ni dubidubabbā
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This line is accompanied by a scene of the genie being flooded with baklava, where “baklava” takes a literal translation in the subtitles. The dubbing, on the other hand, has chosen to omit the reference altogether.

Can your friends go <u>abracadabra</u> ,	君の友達は呪文を唱えて Kimi no tomodachi wa jumon o tonaete	だから アブラ カタブラ Dakara abura kadabura
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The English “abracadabra” is clarified through “jumon o tonaete” in the subtitles. Since the syllable count is quite similar for the word even written in katakana, the dubbing has managed to retain it in the translation.

You've got a list that's three <u>miles</u> long, no doubt,	書き出したら、3マイルにもなるよ。 Kakidashitara, 3 mairu ni mo naru yo.	紙に書いた 長い願いだって Kami ni kaita nagai negai datte
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Here, “3 miles” has simply been written in katakana in the subtitles instead of being converted into a unit of measurement used in Japan. The dubbing has focused on the emphasis on length and translated it into “nagai negai”, which also gives the passage an alliterative effect, resulting in a more poetic translation suitable to the lyrical nature of song dubbing.

Prince Ali		
English	Subtitles	Dubbing
Hey clear the way in the ol' <u>bazaar</u>	昔からの市場に道を開けて… Mukashi kara no ichiba ni michi o akete…	そらどけ ホラどけ じゃまだ！ Sora doke Hora doke Jama da!

Here, the original “bazaar” has been substituted with the similar “ichiba” in the subtitles even though “bazā” could have been used in Japanese as well, while the reference has been omitted in the dubbed version.

Brush off your sunday <u>salaam</u> ,	※日曜の礼拝の用意をして Nichiyō no reihai no yōi o shite	品よく構えて Hin'yoku kamaete
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“Salaam” has been translated into an explanation of the word with “nichiyō no reihai” in the subtitles. The dubbing has perhaps focused on the implication in “brush off your Sunday salaam” to look elegant in front of Prince Ali, and has thus chosen to translate it into “hin'yoku kamaete”.

Adjust your <u>veil</u> and prepare	ベールの位置を調整して… Bēru no ichi o chōseishite…	見なくちゃ損だ Minakucha son da
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This passage shows the subtitles retaining the reference, while the dubbing has omitted the veil reference and translated the passage differently.

He's got ninety-five white <u>Persian monkeys</u>	彼は95匹のペルシャ・サルを飼ってる… Kare wa 95-hiki no Perusha saru o katteru…	珍しい白いおサルさん Mezurashii shiroi o-saru-san
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The phrase containing “Persian monkeys” has been slightly altered in both translations. The subtitles have omitted “white”, while the dubbing has substituted “Persian” with “mezurashii”, and also omitted the fact that there were 95 monkeys.

With forty <u>fakirs</u> ,	40人の僧侶、調理師に 40-nin no sōryo, chōrishi ni	みんなそろえ Minna soroe
his cooks and bakers	パン職人たちとともに。 Panshokunintachi to tomo ni.	ゾロゾロつれて Zorozoro tsurete

“Fakirs” has been translated in the subtitles with an analogous term in Japanese. The dubbing has omitted the reference with the broad generalization “minna”, which together with the onomatopoeic “zorozoro” still manages to conjure the image of a large procession of followers.

It is clear that the dubbing omits CSI more frequently than the subtitles do. The reason for the omission of CSI in the dubbing is most likely partially the syllabic constrictions that often lower the possibilities to express these terms in katakana, which tend to add syllables to the foreign words.

However, it is also likely that the choice depends on the target audience in this case, with a large percentage of the viewers of the dubbed version consisting of children, who may not have a particularly extensive knowledge of foreign cultures. This is even more likely considering the fact that this is an animated movie aimed at children. The subtitled version requires the viewer to be at an age where they can read and keep up with the subtitles, suggesting that the viewers of the subtitled version are older and more likely to understand cultural references. Since the movie is aimed at children and the subtitled version is not commonly watched in this case, the viewer is most likely an adult with an interest in the English language or foreign culture. The subtitles often retain the references in katakana form, and occasionally translates them into equivalent or analogous terms in Japanese, but there is an evident tendency towards literal translation.

While a definite statement is hard to make as it would require more extensive research on works of different genres and themes, and no conclusions can be drawn about the amount of references to foreign cultures in general, an examination of the translation of CSI in the

Aladdin songs demonstrates a tendency towards foreignization in the subtitles, and an inclination towards omission and liberal translations or generalizations in the dubbing.

5.5 General Patterns

Although it is hard to draw any universal conclusions about tendencies in dubbing or subtitling in song translation, some patterns are visible in all of the songs in this movie. The subtitles tend to prefer a literal translation, while the dubbing often needs to shorten the passage to fit the rhythm, which along with the demand for lip-synchrony often entails a more liberal translation, or even the creation of new lyrics, in which case they frequently harmonize with the images on screen. We can see that the dubbing is nearly identical to the original in terms of syllable count, indicating that syllable count is an important facet to be considered in song dubbing. This also suggests that song dubbing entails even more constraints than the dubbing of conversational speech.

The propensity of subtitles to make literal translations in song translation is an indication that subtitles are quite bound by the original soundtrack. Fujinami (2007: 124) has mentioned that subtitles often need to consider distinctive words in the original soundtrack in their translation. This is especially relevant in the case of words found at the end of an utterance, which tend to linger in the minds of the audience who therefore expects to see a translation of them in the subtitles. The degree to which the audience is assumed to understand the source language also affects the translation, as a language similar to the target language or well-known in the target culture would demand a more literal translation in the subtitles. Song translation, where words are drawn out and made more distinct through song puts even more pressure on the subtitles to be faithful to the original version. It is also apparent that the subtitles tend towards foreignization of cultural elements, while the dubbing tends to omit them.

6. Conclusion

This thesis has explored the differences between the subtitles and the dubbing in songs from Disney's *Aladdin* through both a quantitative and a qualitative analysis, in order to answer the questions of whether the different limitations in Japanese dubbing and subtitling produce differences in the resulting translations, and whether there are any differences between the source text and the translations that are specific to the Japanese language and/or Japanese translation.

A quantification of letters/characters and syllables in the English, the subtitled, and the dubbed versions was made. This method was based on the fact that limitations in character count is the main constriction in subtitling, and lip-synchrony and rhythm making limitations in syllable count an important constriction to take into consideration when dubbing, especially in the case of song dubbing. The result showed that the dubbed versions were shorter than the subtitled ones in all songs and in both quantifications, presumably in order to fit the rhythm of the music. The syllable count in the dubbing was nearly identical to that of the English lyrics, indicating that rhythm is indeed an important element to consider when dubbing songs.

The discussion examined the works in detail through a selection of examples, with an emphasis on choruses, simultaneously occurring lyrics, expression of character traits, and translation of culture-specific items. It was found that the subtitles were more prone to literal translations, while the dubbing was more liberal in its translation. Expressing character traits or politeness through linguistic devices, both of which are particularly common in Japanese with its use of virtual role-language and wide-spread use of honorific and humble language, was not a feature found as commonly in the subtitles as in the dubbing.

The subtitles were found to be somewhat lacking in the translation of different sets of lyrics being performed simultaneously due to time and space constrictions, while the dubbing was able to produce a translation with an effect similar to that in the original. Culture-specific items were unmistakably more common in the subtitles than in the dubbing, pointing towards a tendency of foreignization in the case of subtitles, and an increased use of the domestication strategy in dubbed translation.

These findings make it clear that the *skopos* (Vermeer: 2012) of the two translations differ, as the subtitles need to convey information in written form to complement the original English soundtrack in a limited space on the screen, whereas the dubbing has to present an oral translation which needs to be complete on its own, while taking mouth movement and rhythm into consideration. The different target audiences may also have an impact on the result, as the subtitles are intended for an older audience, while the dubbing needs to adapt to the knowledge and capacities of a younger audience – something that was clearly visible in the translation of culture-specific items.

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Appendix

1. Song Lyrics

Arabian Nights - English	Japanese Subtitles	Japanese Dubbing
Oh, I come from a land,	私はキャラバンのらくだが	はるか遠くの
from a faraway place	行き来する…	おいらの国は
Where the caravan camels roam	遠い所からやって来た。	砂漠のかなた
Where it's flat and immense	そこは広大な平地で	見渡すかぎり
And the heat is intense	しかも猛烈に熱い。	砂丘が続く
It's barbaric, but hey, it's home	そこは野蛮なところだが、それが故郷さ。	それがおいらのふるさと
When the wind's from the east	※風が東から吹いて、	砂じんが舞い
and the sun's from the west	西から太陽が昇って…	こげつきそうな
And the sand in the glass is right	※それにコップに砂が入っても	太陽が照りつける
	それでいいんだ。	
Come on down stop on by	さあ、いらっしゃい。	一度はおいで
Hop a carpet and fly	絨毯に乗って飛んで行こう…	魔法の国へ
To another Arabian night	もう一つのアラビアン・ナイトへ。	魅惑のアラビアン・ナイト
Arabian nights,	アラビアン・ナイト…	アラビアン・ナイト
like Arabian days	アラビア時代のごとく…	アラビアン・ナイト
More often than not	※てっとり早い方法が…	不可思議な
Are hotter than hot In a lot of good ways	※時には極めて熱くなる。	しゃく熱の夢模様
Arabian nights,	アラビアン・ナイト	アラビアン・ナイト
neath Arabian moons	アラビアの月の下…	月明かりに
A fool off his guard	あの砂丘のあたりでは	魂も
Could fall and fall hard	油断する愚か者は…	溶けそうな
Out there on the dunes	ひどい目に会うことだろう。	物語

One jump ahead – English	Japanese Subtitles	Japanese Dubbing
One jump ahead of the bread line	配給の列に飛びついて	そうさ！どんな時も
one swing ahead of the sword	剣の前で揺れ動いて	あせることはない
I steal only what I can't afford	買えない物だけを盗むんだ。	サッと この身かわそう

that's everything	全部だけどね。	(逃げるが勝ちさ)
One jump ahead of the lawmen	首切り人の前に飛びついて	おっと！気を付けなよ
That's all, and that's no joke	冗談じゃない。	ちょっと ヤバイじゃない
These guys	こいつらは、ぼくが一文無しって	金が
don't appreciate I'm broke	分かってないんだ。	無いときやしょうがない
Riffraff!	一人間のくずめ！	クソったれ！
Street rat!	—どぶネズミめ！	なんてやつだ！
Scoundrel!	—悪党！	たたき落とせ！
Take that!	—捕まえろ！	これでもくらえ！
Just a little snack, guys	ほんのおやつだよ。	パンひとつだぜ
Rip him open, take it back, guys	やつを引き裂いて、取り戻んだ！	取り戻せ！パンひとつでも
I can take a hint,	ヒントをあげてもいい…	友達は
gotta face the facts	現実をよく見ることさ。	おまえだけ
You're my only friend, Abu!	—お前だけが友達さ、アブ	よくやったアブー
Who?	—誰が？	/
Oh it's sad Aladdin's hit the bottom	アラジンの暮らしは最低ってことよ。	オー、アラジンがいつの間にか
He's become a one-man rise in crime	※彼は犯罪で身を立てる。	ドロボウになるなんて
I'd blame parents	彼に両親がいたら	出ておゆきよ
except he hasn't got 'em	文句を言ってやるわ。	ひとでなし
Gotta eat to live, gotta steal to eat	生きるために食べて、食べるために盗む。	生きるため 食うためさ
Tell you all about it when I got the time!	時間があれば教えてやるよ。	仕方ないだろ ベイビー
One jump ahead of the slowpokes	※のろまの前に飛びついて	おっと！くやしけりや
One skip ahead of my doom	※破滅の前をかすめ飛ぶ	もっと まじめに
Next time gonna use a nom de plume	次はペンネームを使うことにしよう…(あそこだ)	おいらを捕まえなよ
One jump ahead of the hit men	殺し屋の前に飛び出して	そうさ どんな時も
One hit ahead of the flock	羊の頭に衝突する	あせることはない
I think I'll take a stroll around the block	ぼくはそぞろ歩きをしてようかな。	さっとこの身かわして

Stop, thief!	ー止まれ、泥棒！	おい、まて！
Vandal!	ーバンダル！	なにしやがる
(Abu!)	ーアブー	(アブー)
Outrage!	/	ドロボウ
Scandal!	ースキャンダル	ひどいわ
Let's not be too hasty	そんなに急がないでよ…	あわてないで
Still I think he's rather tasty	でも、彼ってかなり美味しそうね…	お茶でも飲んでゆかい？
Gotta eat to live, gotta steal to eat	生きるために食べて、食べるために盗む。	生きるため盗むのさ
Otherwise we'd get along	それ以外は仲良くできるさ。	仲良くしよう
Wrong!	大間違いだ！	ノー！
One jump ahead of the hoof beats	※ひづめの前で飛び上がって	どんな手段でも
(Vandal!)	/	このやろう！
One hop ahead of the hump	※ラクダのこぶに飛び乗って…	生きるためなら
(Street rat!)	/	ドブネズミ！
One trick ahead of disaster	危険の前に手を打って	スリ、すり抜けて
(Scoundrel!)	/	コソドロ！
They're quick, but I'm much faster	やつらも速いがぼくはもっと速い。	おっと こりやまずいぜ
(Take that!)	/	やっちまえ！
Here goes, better throw my hand in	※いい絨毯が手に入った。	それじゃみなさん、
Wish me happy landin'	上手く着地できますように…	また会うときまで
All I gotta do is jump	今からぼくは、飛ぶんだ！	ごきげん アバヨー！

One jump ahead (reprise) - English	Japanese Subtitles	Japanese Dubbing
Riff-raff, street rat.	貧乏、どぶネズミ…	クズだとか
I don't buy that.	ぼくはそうは思わない…	ドロボウだとか
If only they'd look closer.	※よく見さえすれば…	落ちこむけれど
Would they see a poor boy?	貧しい少年だと思うだろうか？	こんな暮らし
No siree.	いや、違う…	きっと
They'd find out	もっと多くのものが…	いつかは

there's so much more	ぼくにはあると	変えてみせる
to me.	気付いてくれるはずさ。	ぜ

Friend like me - English	Japanese Subtitles	Japanese Dubbing
Well, Ali Baba had them forty thieves,	アリ・ババには40人の盗賊がいた…	そう！ アリババには40人もの
Scheherazade had a thousand tales.	シェヘラザードには千の物語があった…	盗賊がいた
But master you're in luck, 'cause up your sleeves	※でも、ご主人、あなたは幸運だ。	だけどマスター あんたはもっとラッキー
You've got a brand of magic never fails	あなたは決して失敗しない魔法を手に入れた。	だれもかないはしない
You've got some power in your corner now!	あなたは自分の側に力を手に入れた。	すごいパワー 赤のコーナー
Some heavy ammunition in your camp!	基地にでかい砲弾がある。	そうさ パンチは爆弾
You got some punch, pizzaz, yahoo and how.	パンチや勢いを持っている。	ほーら 見てよ ドカン！
See, all you gotta do is rub that lamp,	あなたはそのランプをこするだけ…	ランプちょっとこするだけだよ
and I'll say:	そしたら、私が…	イエス、サー
"Mr. Aladdin, sir,	アラジン様…	ご主人様
what will your pleasure be?	何をして差し上げましょうか？	ご用はなあに？
Let me take your order, jot it down?"	あなたの命令をメモさせてね…	ハイ、ご注文をどうぞ
You ain't never had friend like me	私のような友達なんてどこにもいないよ…	お気に召すまま
Life is your restaurant	人生はあなたのレストラン	夜ごとレストランで
and I'm your maitre'd	私はあなたのための食堂従業員	豪華なメニュー
Come on whisper what it is you want;	さあ、願いをささやいて…	カモン、ご注文はなんなりどうぞ
You ain't never had friend like me!	私のような友達なんてどこにもいないよ…	あなたのしもべ
Yes sir, we pride ourselves on service.	そうさ、サービスが自慢なんだ。	イエス、サー、極上最高 サービス
You're the boss, the king, the shah.	あなたがボス、王様、国王	よう！ ザ・ボス！ 大将！ キング！

Say what you wish;	望みを言ってくれば	お望みの
it's yours, true dish.	あなたは望みどおりに…	ものを
How 'bout a little more baklava?	もう少しバクラバはどう です？	お手元に ドゥビド ウバッバー
Have some of column A try All of column B,	Aを食べてBの全てを試 してみては…	豪華けんらん 天ま で届け
I'm in the mood to help you, dude.	あなたを助きたい気持ち になってる。	最高の友達
You ain't never had friend like me	私のような友達なんてど こにもいない…	たとえどんなときで も
Oh my.	/	(ワハハー) どう だい
No no.	/	(ワハハー) すご いだろう
My my my.	/	(ワハハー) イェ ーイ イェーイ
Can your friends do this?	君の友達はこんなことで きる？	こんなことできるか い？
Can your friends do that?	そんなことできる？	こんなことできる？
Can your friends pull this	こんなの引っ張り出せる かな…	こんなことだって
Out their little hat?	小さな帽子から…？	お茶の子さいさいだ ーい
Can your friends go poof?	君の友達…	ちょっと見てよ フ ー
Well looky here.	ほら、見てよ…	ホレ かわいこちゃ ん (ハハー)
Can your friends go abracadabra,	君の友達は呪文を唱えて	だから アブラ カ タブラ
let her rip,	引き裂けるかな？	アカンベー！
And then make the sucker disappear?	消してしまえるかな？	ちょっといきすぎや ダメよー
So don't just sit there slack-jawed,	だから、口を開けてバカ みたいに	ぶったまげるけど、
buggy-eyed,	座ってないで…	ほんとさ
I'm here to answer all your	私は叶えるためにここに いる。	タネも仕掛けも
mid-day prayers,	※あなたの真夜中のお祈 りだ…	完ぺき
You've got me bona fide certified;	あなたは私を手に入れて、 その資格がある。	労働許可も 持って らい
You've got a genie for charge	このジニーに任せればい	マジな魔法使いだぜ

d'affaires.	いんだ	
I've got a powerful urge to help you out,	あなたを助け出す本能に駆られるよ	願いはそっとひとこと
So what you wish,	だから、望みは何だい？	耳に
I really wanna know?	それを知りたいんだ。	お聞かせを
You've got a list that's three miles long, no doubt,	書き出したら、3マイルにもなるよ。	紙に書いた長い願いだって
Well all you've gotta do is rub like so, and oh -	こうして、こすればいいんだ…	たちまちかなう ハイホーホーホー
Mr. Aladdin, sir,	アラジン様…	ご主人様
have a wish or two or three.	望みの1つでも2つでも3つでも。	ホラ願いをどうぞ
I'm on the job you big nabob!	私は仕事中だよ、この大富豪	わたしはあなたの子分
You ain't never had a friend, never had a friend,	こんな友達はどこにもいないよ…	そう！最高のお友達 オーイェー
You ain't never had a friend, never had a friend,	こんな友達はどこにもいないよ…	ごきげんなお友達 ホラ
You ain't never had a friend like me.	私だけだよ。	見て 見て ユア・ベスト・フレンド
You ain't never had a friend like me	私のような友達はどこにもいないよ。	そうごきげんな ベスト・フレンド

Prince Ali - English	Japanese Subtitles	Japanese Dubbing
Make way For Prince Ali!	アリ王子に道を開けて…	頭が高いぞ
Say: "Hey! It's Prince Ali!"	アリ王子だよ	プリンスのお通りだ
Hey clear the way in the ol' bazaar	昔からの市場に道を開けて…	そらどけ ホラどけ じゃまだ！
Hey you! Let us through-	ほら、我々を通してくれ	おい コラ！ プリンスの
it's a bright new star	ピカピカのスターだよ。	おなりだ
Oh come be the first on your block	※君のブロックでは	偉いお方の
to meet his eye!	君が最初に彼と会って…	お通りだ
Make way! Here he comes!	道を開けて、彼がやってくる…	道をあけ
Ring bells! Bang the drums!	ベルを鳴らして、ドラムをたたいて。	ベルならして
Ah! You're gonna love this guy!	君はこの王子が好きになる。	お出迎えしろ
Prince Ali - fabulous he - Ali	アリ王子、素晴らしいア	偉いお方 アリ・ア

Ababwa	リ・アバブワ…	バブワ
Genuflect, show some respect: down on one knee.	ひざまづいて敬意を表す	みんなあなたが大好き
Now try your best to stay calm,	さあ、静にしててくれ…	大騒ぎせず
Brush off your sunday salaam,	※日曜の礼拝の用意をして	品よく構えて
Then come and meet his spectacular coterie!	ショーのみんなを見てくれ。	最上級のおもてなしを
Prince Ali - mighty is he - Ali Ababwa	力強い、アリ・アバブワ…	王子様は頼もしい方
Strong as ten regular men definitely	間違いなく10人の人に 匹敵する。	底知れぬ力の持ち主
He faced the galloping hordes!	彼は剣を持った悪人…	なみいる悪党も
A hundred bad guys with swords!	100人に立ち向かった。	チョチョイのチョイだよ
Who sent those goons to their lords?	誰がそんなならず者を送ったんだ？	われらの味方
Why- Prince Ali!	どうしてアリ王子が？	プリンス・アリ
He's got seventy-five golden camels	彼は75匹の金のラクダ を持っている。	75頭の金のラクダと
Don't they look lovely June?	ちょっと、素敵じゃない？	おおと、今世紀最大の パレード
Purple peacocks he's got fifty- three!	紫のクジャクを53匹…	53羽のクジャクと
Fabulous Harry, I love the feathers.	驚きー、その羽が欲しいわ。	まあ、なんてキレイ なんざましよ
When it comes to exotic type mammals...	異国風の動物達がやってきた…	異国の動物たちは
Has he gotta zoo-	教えてあげるよ、	おったまげるぞ
I'm tellin' you!	彼は動物園を持ってるんだ…	ああ本当
It's a world class menagerie!	世界に誇る動物たちだよ。	ほんと 地上 最高
Prince Ali - handsome as he - Ali Ababwa	アリ王子はハンサムだよ	王子様はとってもハンサム
That physique! How can I speak?	体格はどう言えばいいかな？	男らしさも
Weak at the knee...	※膝は弱いね。	ピカいち
Well get on out in that square	さあ、広場に出て行って…	ひと目だけでも
Adjust your veil and prepare	ベールの位置を調整して…	見なくちゃ損だ

To gawk and grovel and stare at Prince Ali!	※アリ王子をじっと見つめるんだ。	さあ！ 今すぐに出ておいで
There's no question this Ali's alluring-	/	ひとめ見たらほれぼれ
Never ordinary never boring-	/	誰もがみなワクワク
Everything about the man just plain impresses...	/	ハートはもうドキドキだわ
He's a winner- He's a wiz- a wonder!	/	女の子はソワソワ
He's about to pull my heart asunder,	/	腰が抜けてフラフラ
And I absolutely love the way he dresses!	/	スーパースターのお通りだよ
He's got ninety-five white Persian monkeys	彼は95匹のペルシャ・サルを飼ってる...	珍しい白いおサルさん
He's got the monkeys! Let's see the monkeys!	/	(へ！ほんとだ、ホ！たまげた)
And to view them he charges no fee!	見てもお代は必要ないよ。	宝物わけてやろう
He's generous! So generous!	/	(やさしいひとだよ)
He's got slaves, he's got servants and flunkies...	彼は奴隷や召使い、使用人を抱えてる...	三国一の金持ち
Proud to work for him-	みんな彼に仕えることを	(最高だよ)
They bow to his whim- Love serving him!	愛し、誇りにしている。	そう！ 誰よりもすばらしい
They're just lousy with loyalty	みんな、アリ王子への忠誠心で	われらが王子 アリ、
To Ali!	溢れるばかり。	プリンス・アリ
Prince Ali!	アリ王子...	プリンス・アリ
Prince Ali - glamorous he - Ali Ababwa!	魅力溢れるアリ王子...	王子様のお目当ては
Heard your princess was a sight lovely to see.	王女様は見目美しいと聞く...	世にも美しい姫君
And that good people is why-	だから、彼は...	聞いてきました
He got dolled up and dropped by!	着飾って、立ち寄った...	ここにおいでと
With sixty elephants	60匹の象や	巨大なゾウと
Llamas galore	多数のラマ...	ラクダたちと
With his bears and lions	熊やライオン、	ライオンと
A brass band and more!	それにブラスバンド	クマと ラッパ
With forty fakirs,	40人の僧侶、調理師に	みんなそろえ
his cooks and bakers	パン職人たちとともに。	ゾロゾロつれて

And birds that warble on key!	鳥達はさえずる…	やってきました
Make way!	道を空けて…	いざ！
For Prince Ali!	アリ王子のために。	おめでとう

A whole new world - English	Japanese Subtitles	Japanese Dubbing
I can show you the world	君に世界を見せてあげるよ。	見せてあげよう
Shining, shimmering splendid	光り輝いて、すてきな世界…	輝く世界
Tell me, princess, now when did	ねえ、最後に心に決めたのは	プリンセス 自由の花を
You last let your heart decide!	いつだった？	ホラ
I can open your eyes	君の目を開いてあげるよ。	目を開いて
Take you wonder by wonder	魔法の絨毯に乗って…	この広い世界を
Over sideways and under	※上や下へと	魔法のじゅうたんに
On a magic carpet ride	※驚きの世界に連れていくよ。	身をまかせ
A whole new world	新しい世界…	おおぞら
A new fantastic point of view	新しい素晴らしい眺め…	雲は美しく
No one to tell us no, or where to go	ぼくらを制止したり、指図したり…	誰も僕ら 引きとめ
Or say we're only dreaming	ただの夢だと言う人は誰もいない。	しほりしない
A whole new world	新しい世界…	おおぞら
A dazzling place I never knew	初めて見る眩しい世界…	目がくらむけれど
But when I'm way up here, it's crystal clear	でも、ここに来て、はっきり分かった…	ときめく胸 初めて
That now I'm in a whole new world with you	あなたと一緒に新しい世界にいます。	あなた見せてくれたの
Now I'm in a whole new world with you	今君と新しい世界にいる。	すばらしい世界を
Unbelievable sights	素晴らしい眺め…	素敵すぎて
Indescribable feeling	言い表せない気持ち…	信じられない
Soaring, tumbling, freewheeling	急上昇、宙返りして…	きらめく星は
Through an endless diamond sky	無限の夜空を飛び回る。	ダイヤモンドね
A whole new world	—新しい世界…	A Whole New World
(Don't you dare close your eyes)	—目を閉じないで…	目を開いて
A hundred thousand things to see	—いろんなものがたくさん見える…	初めての世界

(Hold your breath it gets better)	一息を止めて、その方がいいよ…	こわがらないで
I'm like a shooting star	私はまるで流れ星ね…	ながれ星は
I've come so far	※こんなところまで来た…	ふしぎな
I can't go back to where I used to be	—今までのところには戻れないわ…	夢に満ちているのね
A whole new world	—新しい世界…	すてきな
(Every turn a surprise)	—驚きの数々…	星の海を
With new horizons to pursue	—新しい地平線を追いかけて…	新しい世界
(Every moment, red-letter)	すべてが驚きで一杯…	どうぞこのまま
I'll chase them anywhere	どこへでも追いかけて行ける…	ふたりきりで
There's time to spare	その時間がある…	明日を
Let me share this whole new world with you	この新しい世界を君と分かち合おう。	一緒に見つめよう
A whole new world	新しい世界…	このまま
(A whole new world)	”	ふたりが
That's where we'll be	※二人の行く先は…	すてきな
(That's where we'll be)	”	世界を
A thrilling chase	あなたと私の、スリルがあって…	見つめて
A wondrous place		あなたと
For you and me	驚き一杯の世界。	いつまでも

Prince Ali (Reprise) - English	Japanese Subtitles	Japanese Dubbing
Prince Ali, yes it is he	そうさ、アリ王子だ。	プリンス・アリ こいつの
But not as you know him	だが、お前の知ってる彼じゃない。	正体は
Read my lips and come to grips with reality	よく聞いて、現実を理解するのだ。	よく見ろ！ 本当の姿を
Yes, meet a blast from your past	そうだ、お前の素性で叩かれろ…	うまくだましたな
Whose lies were too good to last	※お前の偽りは続かない。	化けの皮 はがしてやる
Say hello to your precious Prince Ali!	お前の大事なアリ王子によろしくな。	これがおまえのアリ王子だ

(Or should we say, Aladdin?)	(それとも、アラジンと 言うべきか？	(こいつはドブネズ ミのアラジンだ
Ali, what-	/	アリ？これは
Jasmin, I-I tried to tell you, I just-)	君に打ち明けようとした んだ。)	ジャスミン、言おう と思ったんだ、俺)
So Ali turns out to be merely Aladdin	アリはアラジンでしかな い…	素性いやしいペテン 師が
Just a con, need I go on?	ただのペテン師だ。続け ていいか？	こいつの本当の
Take it from me	私は本気だ…	姿だ
His personality flaws, give me adequate cause	こいつが欠陥人間だから …	カタをつけよう あ の世の果てまで
To send him packing on a one- way trip	荷造りして片道旅行に送 り出すんだ。	おまえなんかに用は ない
So his prospects take a terminal dip	※こいつの見通しはお先 真っ暗だ…	派手な暮らしは も うおしまい
His assets frozen, the venue chosen	飛ばされる先はすべてが 凍りつく…	宇宙の果てまで 飛 んで行け
Is the ends of the earth	地の果てだ！	二度と帰るな！
Whoopee!	/	ドッカーン
So long,	ーそれじゃあな。	ナイス・ショット！
Goodbye, see ya!?	ーまたね。	もう消えな！
ex-Prince Ali!	元王子アリ…	アバヨ！ アリ

Happy End in Agrabah - English	Japanese Subtitles	Japanese Dubbing
A whole new world	新しい世界…	すてきな
A whole new life	あなたと私の…	明日を
For you and me	新しい人生。	ふたりで
A whole new world	/	/

2. Quantification Tables

Arabian Nights							
Letter count: English	Character count: Subtitles	Character count: Dubbing	Syllable count: English	Syllable count: Subtitles	Syllable count: Dubbing	Mora count: Subtitles	Mora count: Dubbing
16	12	6	6	12	6	13	7
17	6	6	6	5	7	5	7
25	11	6	8	11	7	13	7
23	9	6	6	9	7	12	7
19	9	6	6	9	6	11	7
26	19	11	8	17	10	19	11
24	10	6	6	10	4	11	6
22	10	7	6	10	6	13	7
27	15	8	8		8		10
	8			18		23	
18	10	6	6	4	5	7	7
16	13	5	6	9	6	13	7
21	16	12	9	12	10	15	12
13	10	9	5	6	6	8	8
15	11	9	6	10	6	12	8
16	11	5	5	8	5	12	5
32	12	8	11	13	9	13	10
13	9	9	5	6	6	8	8
17	9	5	6	10	6	10	6
16	10	2	5	10	4	11	5
20	9	5	5	10	4	11	5
18	13	2	5	9	5	12	5
414	242	139	134	208	133	252	155

One Jump Ahead							
Letter count: English	Character count: Subtitles	Character count: Dubbing	Syllable count: English	Syllable count: Subtitles	Syllable count: Dubbing	Mora count: Subtitles	Mora count: Dubbing
26	10	8	8	10	7	13	9
23	9	8	7	9	7	11	8
26	13	10	9	11	8	13	10
16	7	7	4	6	7	7	7
23	12	9	8	13	8	15	9
24	7	11	6	4	6	7	9

9	15	2	2	8	3	11	3
23	9	11	7	5	6	8	9
8	8	5	2	6	4	8	5
9	8	6	2	6	5	6	6
9	4	6	2	3	6	4	6
8	6	7	2	5	7	5	7
20		7	6	7	6	8	7
24	15	11	8	12	11	14	12
13	11	3	5	8	5	9	5
17	11	5	5	11	5	12	5
21	12	8	7	13	6	13	7
3	4	/	1	3	/	3	/
30	17	13	10	14	11	19	12
29	12	10	9	11	8	13	10
15	8	6	4	9	6	11	6
20	10	5	7	8	5	10	5
29	19	10	10	18	9	18	10
32	13	10	11	13	8	14	11
26	12	9	8	11	7	12	8
20	11	7	7	12	6	12	7
27	23	9	9	18	9	22	10
23	11	8	8	13	7	13	9
21	8	8	7	13	7	14	8
35	16	10	10	15	9	16	10
9	8	4	2	6	3	7	4
6	6	6	2	3	6	4	6
3	4	3	2	2	2	3	3
7	/	4	2	/	3	/	4
7	7	4	2	4	3	5	4
18	11	6	6	9	5	11	6
26	16	11	8	13	9	15	10
29	19	9	10	13	10	13	10
21	13	6	7	13	6	14	7
5	6	2	1	5	1	7	2
26	13	7	8	12	6	13	8
6	/	5	2	/	4	/	5
20	14	7	7	11	7	12	7
9	/	5	2	/	5	/	5
23	10	9	8	10	8	12	8
9	/	4	2	/	4	/	4
28	16	10	7	15	7	17	9
8	/	5	2	/	4	/	5
27	12	8	8	8	6	13	7
18	13	8	6	12	7	13	8

17	12	8	7	10	6	11	7
931	501	360	292	441	311	511	359

One Jump Ahead (Reprise)							
Letter count: English	Character count: Subtitles	Character count: Dubbing	Syllable count: English	Syllable count: Subtitles	Syllable count: Dubbing	Mora count: Subtitles	Mora count: Dubbing
18	9	5	2	7	5	9	5
13	11	7	4	9	6	11	7
22	10	7	7	8	7	8	7
20	14	6	6	12	5	17	6
7	6	3	3	4	2	5	3
13	10	4	3	8	4	10	4
17	7	6	4	7	6	7	6
4	11	1	2	9	1	10	1
114	78	39	31	64	36	77	39

Friend Like Me							
Letter count: English	Character count: Subtitles	Character count: Dubbing	Syllable count: English	Syllable count: Subtitles	Syllable count: Dubbing	Mora count: Subtitles	Mora count: Dubbing
30	17	13	10	16	12	20	16
29	18	5	10	17	6	20	7
40	16	18	10	12	13	15	17
32	21	10	10	18	8	24	10
33	17	12	10	19	9	20	13
29	12	9	10	10	8	13	11
32	12	9	10	10	7	13	9
29	16	14	10	14	11	15	13
10	8	5	3	8	2	8	5
12	6	4	6	5	5	6	6
22	14	6	6	12	5	13	7
28	14	9	9	13	7	15	11
28	19	7	9	19	7	22	7
20	12	9	6	11	10	14	11
18	14	7	6	12	5	18	7
28	12	14	9	8	11	11	16
28	19	7	9	19	7	22	7
31	15	13	9	10	10	14	17
27	12	10	7	12	8	14	12
14	10	4	4	10	5	11	5

17	11	3	4	10	3	11	3
26	14	13	9	12	10	14	14
32	17	11	12	18	10	18	14
25	17	5	8	15	7	17	9
28	18	10	9	18	9	21	10
4	/	4	2	/	2	/	4
4	/	6	2	/	4	/	6
6	/	8	3	/	2	/	8
20	14	10	5	15	8	16	10
20	9	8	5	7	7	8	8
22	14	8	5	11	6	13	8
17	9	11	5	7	7	9	11
20	6	9	5	8	6	8	8
13	7	9	4	5	9	5	11
27	11	10	9	15	10	16	10
9	8	5	3	7	3	7	5
29	10	13	9	9	9	9	11
30	15	8	7	14	7	15	8
10	7	4	3	5	3	7	4
22	14	7	7	16	7	16	7
14	14	3	3	14	3	14	4
28	20	10	9	21	8	21	12
34	14	9	9	12	9	15	11
32	16	10	11	17	9	19	11
13	11	2	4	9	3	10	3
16	10	5	6	7	5	9	5
41	16	12	10	14	11	16	15
35	14	15	12	9	10	12	15
12	6	4	6	5	5	6	6
21	16	8	7	13	7	14	9
22	13	10	8	16	10	19	11
38	15	13	12	14	11	16	17
38	15	10	12	14	11	16	12
29	6	13	9	7	12	7	13
29	17	14	9	18	11	20	14
1303	688	485	406	637	410	732	534

Prince Ali							
Letter count: English	Character count: Subtitles	Character count: Dubbing	Syllable count: English	Syllable count: Subtitles	Syllable count: Dubbing	Mora count: Subtitles	Mora count: Dubbing
19	11	5	6	11	7	12	8

19	6	9	6	6	8	7	10
28	13	12	9	16	11	16	11
18	11	9	5	12	7	13	9
18	11	4	5	9	4	10	4
27	9	5	8	8	6	9	7
12	11	4	4	11	4	13	5
18	14	4	5	13	5	14	5
21	17	6	5	15	6	15	6
24	13	6	7	13	7	14	7
28	18	10	12	15	11	16	12
37	11	10	11	12	9	14	11
24	11	5	7	10	6	11	7
24	12	6	7	12	8	16	8
36	13	10	12	9	10	11	13
28	12	9	12	11	11	12	13
31	16	9	11	16	13	20	13
25	10	7	7	10	8	12	9
25	12	11	7	9	6	11	8
29	16	6	7	15	7	18	7
12	10	6	4	8	5	10	6
31	18	10	10	20	12	23	15
23	12	13	6	7	11	9	17
32	11	10	9	14	9	16	11
29	13	14	10	12	9	14	13
30	14	8	10	15	10	18	11
13	8	7	5	8	6	8	7
13	13	4	4	12	3	16	6
24	12	7	8	13	6	15	10
30	11	12	12	10	11	12	14
24	13	5	7	11	7	14	7
13	7	4	4	6	4	7	4
24	12	7	7	9	7	11	7
24	12	7	7	10	6	13	7
34	16	11	11	12	10	15	12
34	/	10	10	/	10	/	10
24	/	9	10	/	8	/	8
39	/	12	12	/	10	/	12
26	/	8	10	/	9	/	10
29	/	9	10	/	10	/	10
33	/	13	12	/	10	/	14
37	19	10	10	18	10	21	12
35		10	10		9		10
27	12	8	9	11	10	14	11

22		8	8		7		8
39	18	7	10	19	10	23	10
17	11	4	5	12	4	13	6
30	11	11	9	10	10	11	12
27	14	8	8	12	8	17	9
5	7	6	3	7	5	7	6
9	5	6	3	4	5	5	6
29	10	8	12	11	9	12	10
37	13	8	11	14	11	16	12
22	7	7	7	6	6	6	7
25	11	7	7	8	6	10	7
18	6	6	6	8	5	10	7
12	6	6	4	5	6	6	6
20	7	5	6	5	3	7	5
17	9	6	5	8	5	9	6
15	11	6	5	10	5	15	6
17	11	7	5	10	7	12	7
23	8	7	7	9	6	9	7
7	6	2	2	6	2	6	2
12	9	5	4	8	4	9	5
1534	640	491	487	601	480	703	561

A Whole New World							
Letter count: English	Character count: Subtitles	Character count: Dubbing	Syllable count: English	Syllable count: Subtitles	Syllable count: Dubbing	Mora count: Subtitles	Mora count: Dubbing
19	13	7	6	13	6	14	7
25	13	4	7	13	6	15	7
24	13	10	7	13	10	15	12
25	6	2	7	4	2	5	2
16	12	5	6	12	5	13	6
21	10	7	7	8	7	12	9
20	6	9	7	7	6	7	9
18	14	5	7	12	5	14	5
14	6	4	4	6	3	8	4
24	11	5	8	11	8	13	8
26	16	8	10	15	10	16	10
22	16	6	7	16	5	18	6
14	6	4	4	6	3	8	4
24	11	8	8	11	8	13	8
35	18	8	10	13	10	15	10
33	17	10	10	17	10	20	10

29	12	8	9	14	7	16	9
18	8	5	6	7	6	8	6
20	10	6	7	9	5	11	7
27	10	6	7	9	7	13	7
26	11	7	7	12	5	13	7
14	7	14	4	6	4	8	4
25	9	5	6	6	5	7	6
27	16	6	8	12	7	15	8
26	15	7	7	12	6	14	7
20	10	5	6	13	6	13	6
13	12	4	4	9	4	10	4
28	16	9	10	15	10	16	10
14	7	4	4	6	4	8	4
18	7	4	6	9	6	9	6
23	14	5	8	12	6	16	8
22	10	7	7	11	6	12	7
21	14	6	6	12	6	13	6
18	8	3	9	7	4	8	4
34	17	8	9	17	7	20	9
14	6	4	4	6	4	8	4
14	"	4	4	"	4	"	4
18	9	4	4	9	4	9	4
18	"	3	4	"	3	"	4
15	15	4	4	14	4	15	4
14		4	4		4		4
11	8	5	4	9	5	11	5
887	439	249	273	413	243	479	271

Prince Ali (Reprise)							
Letter count: English	Character count: Subtitles	Character count: Dubbing	Syllable count: English	Syllable count: Subtitles	Syllable count: Dubbing	Mora count: Subtitles	Mora count: Dubbing
18	10	10	7	7	8	9	10
18	16	3	6	13	3	14	5
35	16	9	12	14	11	17	13
25	15	8	7	14	8	16	8
26	12	10	7	13	11	14	12
31	17	12	10	17	12	19	13
20	17	15	7	12	13	14	15
7	/	5	3	/	5	/	5
27	15	15	10	12	12	13	16
30	13	11	12	10	9	11	11

17	16	7	7	13	6	15	9
12	6	2	4	7	4	7	4
38	12	15	13	10	14	15	15
30	17	11	10	19	9	21	12
30	16	13	10	14	11	17	13
29	16	12	10	16	11	17	13
19	6	6	6	5	7	5	7
7	/	5	2	/	2	/	5
6	8	7	2	4	4	5	6
12	5	5	4	3	4	3	5
12	6	5	4	6	5	7	5
449	239	186	153	209	169	239	202

Happy End in Agrabah							
Letter count: English	Character count: Subtitles	Character count: Dubbing	Syllable count: English	Syllable count: Subtitles	Syllable count: Dubbing	Mora count: Subtitles	Mora count: Dubbing
14	6	4	4	6	4	8	4
13	7	3	4	8	4	8	4
11	6	4	4	6	4	9	4
14	/	/	4	/	/	/	/
52	19	11	16	20	12	25	12